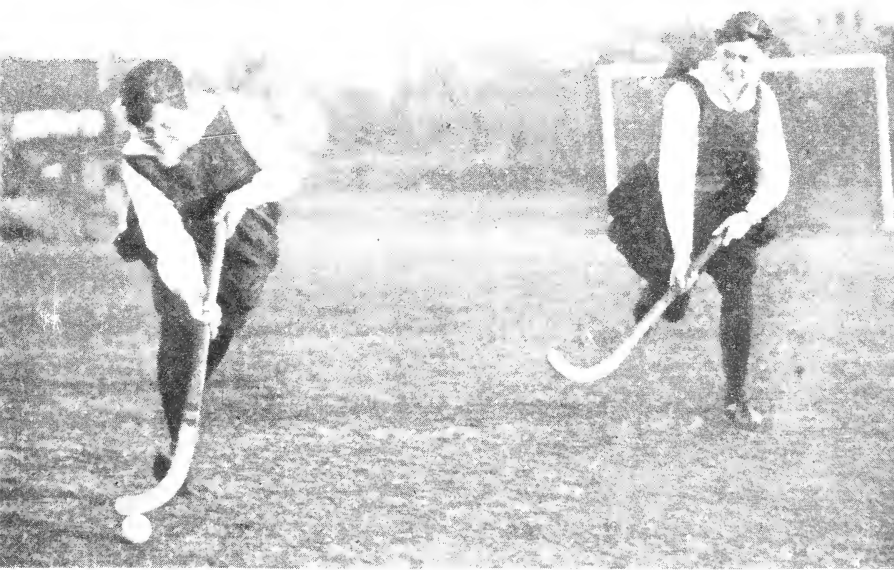


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LEARNING TO PLAY
FIELD HOCKEY



By EUSTACE E. WHITE. London



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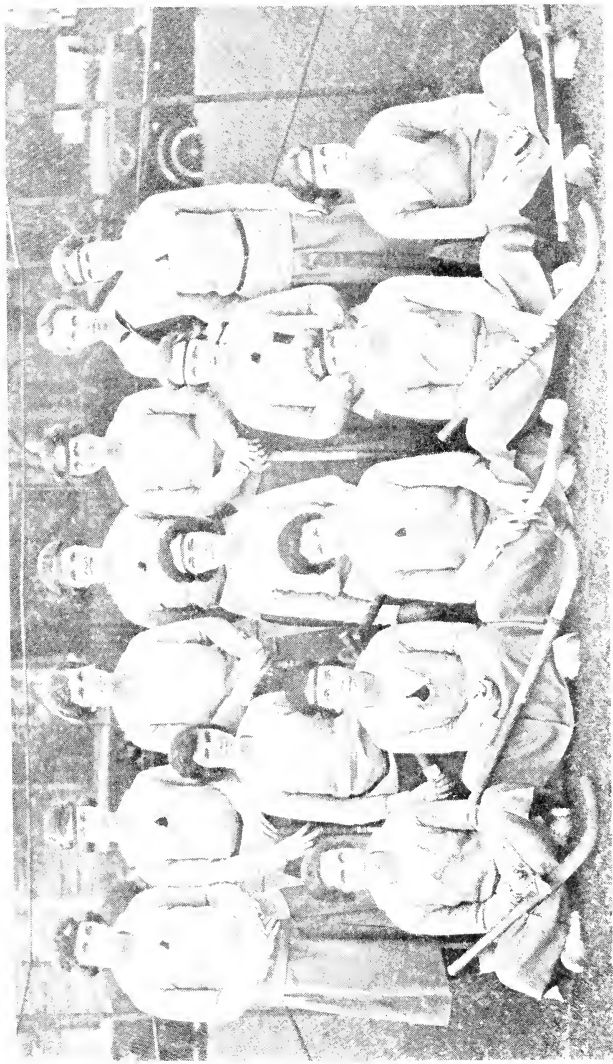
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Learning to Play Field Hockey

By
EUSTACE E. WHITE
London

Including a Plan for the Organization of
Field Hockey in Colleges and Schools by

MARIE L. CARNS
Physical Education Department, University of Wisconsin

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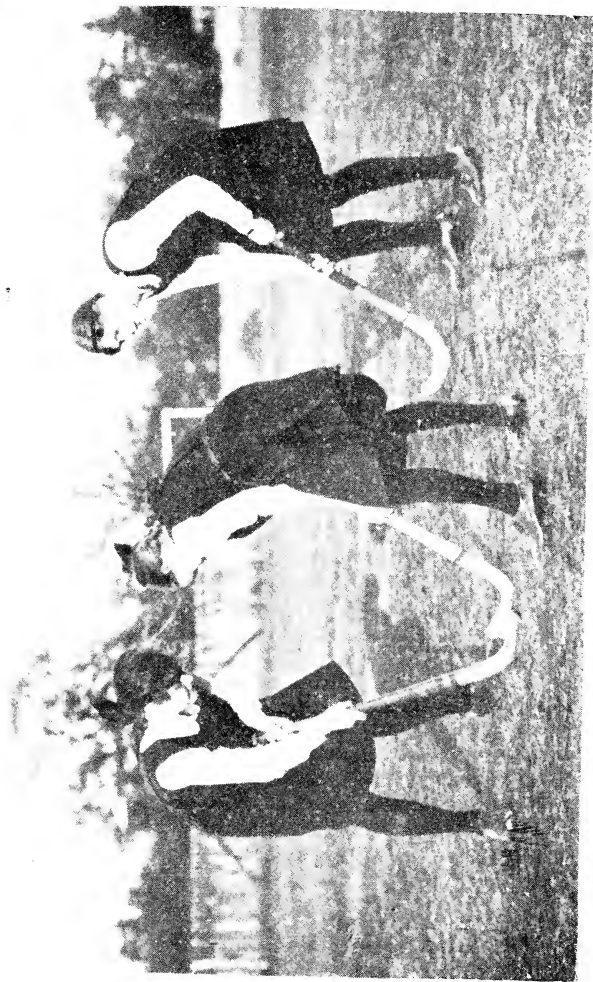
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CORRECT POSITION AND ATTITUDE OF CENTER-HALF AT THE BULLY

PUBLISHERS' NOTE

Field Hockey is played in Great Britain by both men and women, but not in mixed teams, nor in mixed competition. In the United States its activities are confined principally to girls' colleges and schools. Nearly all of the American women's institutions of learning devote much time to the game. Interest in it is spreading to the high schools, when the latter have a sufficient playing area, either on the school ground or in parks. In Philadelphia, for instance, there is an organized league of clubs whose members learned field hockey at college and who keep up their interest in the game much as do the women of Great Britain in "county" and similar teams.

In the milder climate of the British Isles it is possible to play hockey from autumn until early summer. In the United States the playing period is confined principally to autumn, although it would be quite easy to hold a supplementary season in spring time. The *Ladies' Field* of London, a weekly periodical, devotes much space to Field Hockey in addition to the great variety of other subjects that specially interest women. It published recently a series of articles on learning to play field hockey, by Mr. Eustace E. White, sports editor. So thoroughly did these treat of the game that the publishers of Spalding's Athletic Library made arrangements with the author and *Ladies' Field* to reproduce them in book form for the benefit of field hockey players in the United States.

After the first few chapters had appeared in *Ladies' Field* a famous international player and English cap-

tain wrote to the publishers expressing his appreciation of Mr. White's articles. He said:

"I have been interested in your series of articles on Field Hockey. I think they should be of great help, as after the dearth of hockey articles during the war, players were much in need of instruction. The new generation now coming to the front has not had the help the older ones had of constant coaching and hints on play. The thing that strikes one most is their keenness and want of knowledge to direct their play. Will you draw attention to the growth in striking at sticks, which is very prevalent? I hope that all the players will read and benefit by your series."

A "county" captain wrote: "I have been reading with interest the articles that have appeared in the *Ladies' Field* on field hockey and should like all players to have the benefit of the advice given. The schools should be encouraged to read all these articles, as they are most instructive."

That Mr. White is thoroughly qualified to write with authority upon field hockey will be apparent in the short biography of him which is presented in this volume. His admonition to "know the rules" is advice, which, it is needless to say, is the foundation of skill in any sport. Too often contests are lost in all kinds of games through ignorance of some simple law which is as much a part of the sport as the implement with which it is played. Every hockey player should have a copy of the Official Guide and study the rules thoroughly. Merely glancing over them is not of value.

AMERICAN SPORTS PUBLISHING CO

MR. EUSTACE E. WHITE

Mr. Eustace E. White is a son of the late Colonel Charles Mills White. Born in India, he was educated at Hereford Cathedral School and Corpus Christi College, Cambridge, where he took a B.A. degree in classics. True to a resolve formed at the age of twelve he became a schoolmaster and, after filling two or three posts, started and maintained for six or seven years, a very successful preparatory boys' school of his own in the West of England, which was specially noted for the good style and success of the boys at cricket, hockey and other games.

With a natural taste for writing and lured by the romance of journalism he gave up his school and went to London where he became sports correspondent and then sports editor of the *Ladies' Field*, the leading paper devoted to ladies' sport. As a specialist in women's sport he stands alone, including hockey, lawn tennis, golf, lacrosse, archery, skating, fencing, croquet, rifle shooting, badminton, swimming, not to mention cricket, foot ball and athletics, on all of which he has written much and with authority.

At Cambridge he was captain of his college foot ball and cricket teams and president of the athletic club. While still at school he played cricket for his county, and later foot ball. In lawn tennis he won the county championship and several prizes at open tournaments, but had not the necessary leisure or opportunity for full development.

On taking up hockey he evinced for the game the same aptitude as for other sports. He at once got



MR. EUSTACE E. WHITE

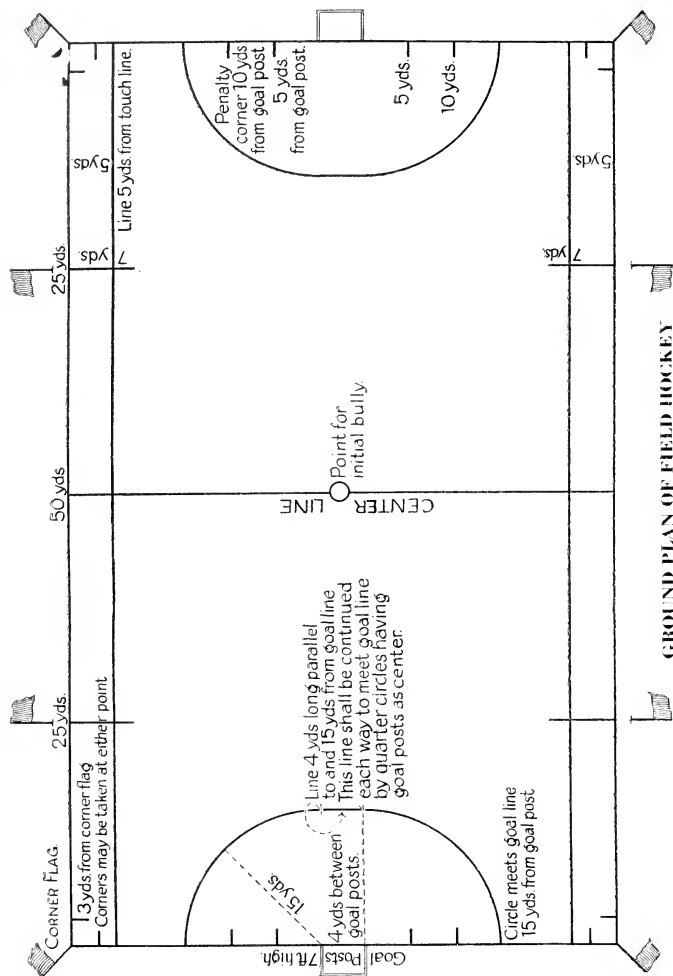
into the county team as an outside-right, but, dissatisfied with his position, moved to center-half, where he found much greater scope for his energy, quickness and watchfulness.

Determined to get with the West of England team, which was drawn from the seven Western counties, he perfected himself by diligent practise in stick-work and strokes. Eventually he was picked for the West and played against all the other territories, captaining the team his last match. He represented the West on the English Hockey Association Council. On giving up hockey his enthusiasm for the game found an outlet in writing about it and umpiring. After doing a small book on "Women's Hockey," he wrote "The Complete Hockey Player" (Methuen), the standard book on the game. Later, with Mr. Eric Green, the famous international, as co-author, he wrote "Hockey" for Eveleigh Nash's National Library of Sports and Pastimes, editing the library with Mr. E. H. Ryle, the old Cambridge quarter-miler.

Devoting himself to ladies' hockey he has for upwards of ten years umpired for Surrey, the South, and England, and on several occasions for Scotland and Ireland. As an umpire he is quiet and firm and believes in blowing the whistle as little as possible. "Off-side," "turning on the ball" and "illegal tackling" are offenses for which he allows no quarter. His knowledge of the sport naturally inspires confidence on the part of the players. His motto is, "no fear, no favor."

He carries equal weight as an authority on lawn tennis, and Mlle. Lenglen's "Lawn Tennis for Girls,"* which he edited in English for the famous young French player, has been pronounced a most instructive book.

*Spalding's Athletic Library (25 cents)



GROUND PLAN OF FIELD HOCKEY

The ground should be 100 yards long and not more than 60 yards, and not less than 55 yards, wide. Where possible, always have the ground 60 yards wide. In marking out, note that flag posts are to be placed at *each corner*, on the junction of the goal and the side lines. In other cases they are to be one yard outside the touch-line. The 25-yard line must not be fully drawn, but only its extremities (7 yards only to be marked at each end). It is advisable to mark with short lines 3 yards either side of each corner flag, and also 5 yards and 10 yards from each goal post. The 3-yard marks are where corners are hit from on either side of the flag post, which may be moved if it impedes the player. The 10-yard marks are the nearest point to the goal posts from which a penalty corner may be hit. The 5-yard marks are to show the defenders their distance from the strikers of a penalty corner, for no player may stand within 5 yards of her. The 5-yard line, extending the full length of the ground parallel to the touch-line, can be marked either all the way or at intervals of a yard or so. At the roll-in from touch no player may be within this line and the touch line.

CHAPTER I

FIRST NECESSITIES

Hockey is a good game. One hour of it will give you as much exercise as you will want in the twenty-four. It is, as a game, an unselfish game. You cannot play for your own hand, ignoring the interests of the other ten players, and remain any length of time in a good team. Out you go, unless you think of the team before yourself. Unselfish players do not always receive their proper share of credit, but there is always someone in authority, on the selection committee, who has the necessary discernment and will see to it that they do not suffer.

So, then, hockey being a good game, you will adhere to your intention to take it up, or to continue it after leaving school, as the case may be. Do not rush off and buy a stick without knowing exactly what you ought to have. The common tendency is towards

over-heavy sticks. This is sacrificing quickness to power. Asked why they use heavy sticks in preference to light ones, players will give as their reason, either that they can hit harder or shoot harder with the former.

Except for backs there is little hard hitting in modern hockey; and as for shooting, how many shots at goal does an individual forward get in the course of a closely contested match? Very few. So their reason for using heavy sticks does not seem a very good one.

So much of forward and half-back play in modern hockey is finessing and wrist work. For this a light stick is, of course, best. The absolute limit in ladies' hockey should be 22 ounces, and that for a back. No forward or half-back should require anything over 20 ounces or 21 ounces at most, in the case of an exceptionally strong or heavy player.

Many of the old heavy sticks would have weighed 2 ounces to 3 ounces less had they been better made. A really well made, well

balanced stick of 20 ounces, with the wood evenly distributed over a not too long blade, and a nice medium, whippy handle, has all the power of a heavier stick built on clumsier lines. You cannot be too particular in choosing your stick. Knowledge will help you to a correct choice.

Having decided that you will qualify as a forward you know that you must look out for a 20 ounce stick or less. If money is a consideration choose a stick with broad grain, for this is more durable; if not, you may choose a narrow grain, for the ball goes off this sweeter. Test various sticks and never take the one that does not "come up" well. Do you understand the phrase? It is really another way of saying "well balanced." A stick that "comes up" well seems almost to spring of itself off the floor as you take it up and back for an imaginary stroke. And take care of your stick when you have one. Rub a little raw linseed oil over the blade once a week, and always after a wet and muddy match carefully clean and dry your stick and oil it. One other point—a

rubber grip on the handle is almost universal.

I am not going to dogmatize about protection for the hands. Batting gloves are often worn in men's hockey. Personally I always wore an old pair of white kid gloves, the relic of a dance. They kept the hands warm, gave a nice clinging grip and enabled one to field the fastest ball without sting. This was the identical form of hand-protection often affected by players in international matches.

CHAPTER II

A FEW ELEMENTS OF THE GAME

Much of the bad hitting at hockey is due to a wrong hold of the stick. The first maxim for a clean hit is "keep the hands close together." The only times when the right hand may be separated from the left is for dribbling and push-passing. Do not lift the stick up abruptly; let it go back more smoothly, after the golf fashion. The result of the abrupt, upright backswing is a chop, rather than a hit, which causes the ball to get up, to the danger of opponents.

As you may not raise the stick above the shoulder, you will see that the power must be applied with forearms and wrists. Remember to let the stick, hands and arms follow through after the ball has been hit, and in the direction the ball is meant to take. To prevent "sticks" at the end of the follow-through, turn the hands over from right to

left; but do not attempt this last until you can hit the ball cleanly. If you attempt it before, you will smother the hit. And do be careful to *see* the ball when you actually hit it. That, of course, is another way of putting the old, old precept, "Keep your eye on the ball."

Far too much practise in ladies' hockey consists of shooting at goal. Why not vary this by placing a touch flag in the ground and aiming at it? It would tend to greater accuracy besides being quite amusing.

If you would be accurate at hockey you must think more about the second half of the hit than the first.

I wish you could see some of the leading women players hitting corners or centering from outside right. Why? Because they *see* the ball when they hit it and because they follow through *after* the ball. Of course, a good eye, keeping the hands close together and gripping tight at the moment of hitting are essential; but these would avail little if the first two were neglected. Hockey would be so much easier if the player would re-

member to keep her "eye on the ball and follow through."

It is, too, the foundation of a good style. I know how eager beginners are to get on to the field and play a *game* of hockey. It is the set game that appeals to them. That is very natural; but I am quite sure it would be very much better to learn the strokes of the game and its various other parts and to acquire some proficiency with your stick before attempting a game itself. How easy and pleasant to train a team of players starting thus equipped! What confusion when beginners, with little or no previous instruction, assemble for their first game. I know, because I have often had to handle such a situation. My task has been to discover what places the players were fitted for, instruct each in the duties of her position, start a game and keep it going; and all this in one short afternoon!

The first few days of practise at any rate should be devoted to learning the game piecemeal. That is the better way, and I recommend it to all games mistresses.

If these lessons are to fulfil their purpose, they must not be monotonous. So I am going to break away from hitting the ball and talk a little about a very important branch of hockey, namely, "fielding."

Do you know what you may field with? I remember once being called to book by an ignorant player for fielding with my hand. He argued the point—until I had the immodesty to inform him that I had written a book on the game! Yes, you may field with your hand. And your feet? Yes, with them, too. In fact, you may field with any and every part of your person, if so minded.

But the proper, the best, instrument for fielding is the stick. And the only way to learn to field with the stick is to field with it on every possible occasion. You will never field well with the stick unless you watch the ball closely. It is difficult on a bumpy ground, but not impossible if you watch the ball on to the stick. One of the chief differences between good and bad players is that the former fields with the stick, the latter with the feet and legs.

In hitting practise never field with anything except the stick. But you must not neglect the hand. A few minutes separate practise of this every time you turn out should suffice. Hold you stick in your left hand, place your heels together, with toes turned out, and field the ball with the right hand, palm outwards and fingers pointing to the ground. When the ball is coming straight towards you, a simple plan is to field it with the sole of the foot. This is very effective in the case of corners, when it is so necessary to act promptly.

The more usual way of fielding with the feet is to place them together and let the ball strike the boots or leg guards. Fielding with one leg generally results in the ball glancing off. Players must exercise their common sense about fielding. A bumping ball to a wing forward, unless she is closely marked, should be fielded with the hand, otherwise a golden opening may be lost.



FIELDING WITH THE HAND
The safest method for a back when she has plenty of time

CHAPTER III

LEARNING THE STROKES

Now you are ready to learn the different strokes used in hockey. The *drive*, which is simply a hard hit by a back or a fast shot by a forward, you have already learned. There is a second form of this stroke known as the *mow*. No need to describe it; the name does that for us. It is an ugly stroke; please avoid it!

The drive deals with a ball on your right side. What are you to do with a ball on your left side? How are you to hit it? If you were allowed to use the back of your stick it would be simple enough; but the rules will not let you do that. Of course, you could run around the ball and put it on your right side, but that is not always possible, and it wastes time. What you must do is to turn the stick over with the toe of it pointing towards you and play what is

called the *reverse* stroke. This stroke is most clearly illustrated in the photograph. The stroke, you observe, is from left to right; the player has her right hand below her left; she plays the ball when it is opposite her right foot and when her right foot is in advance of her left; she makes the stroke almost entirely with hands and wrists; she keeps her head down and is looking at the ball until she has hit it; and finally she plays the ball when it is well under and near to her right foot.

In all these things she is quite right. Please copy! I want to add a few points that cannot be seen in the picture. Grip very tightly with the fingers; play the shot with confidence; make the swing as short as possible. The reverse stroke is more a flick than a hit. It is very useful in forward play; a half-back, especially a left half-back, will often employ it, while it is essential to good stick work. Do not yield to the temptation to use as a fancy stroke what is only an emergency stroke. Properly timed, the reverse stroke will despatch the ball at a great

pace. I remember one outside left who could center the ball from the corner flag with the reverse almost as fast as outside right with the ordinary right to left hit. You will never make this stroke with any certainty unless you often practise it. To practise it run down the field passing, with a player on your right. Coming back, reverse the positions. The first time I saw a player make this stroke effectively I thought it very wonderful. There is nothing at all wonderful about the "reverse," as you yourselves will discover after you have practised it for a while.

My own pet stroke as a center-half was the left-hand *lunge*. It was a natural stroke which I never had to learn, but only developed. It is a back-hand stroke and requires a strong wrist, which is why girls play it, as a rule, so seldom and so weakly. The special value of this lunge is the extended reach it gives a player. Take the photograph and in imagination bring the player's right hand down to its usual place below the left. See how her reach is shortened? This

extra foot or more of reach is of great importance. Against players unfamiliar with it the lunge is specially effective. It takes them by surprise. They think they are well out of a half-back's reach when suddenly they find themselves checked by a stick which seems to have grown several feet in length.

Note the picture! The stroke is being very correctly played—left arm fully extended, left leg well in advance of right, right arm thrown well back to expand chest and give extra reach and power, and wrist well round at back of handle. This is an action photograph taken during the actual playing of the stroke.

And while you are looking at this picture, look a little further and carry your eyes to the other player, a forward, dribbling the ball. Notice that her right hand is separated from her left, as it should be for close dribbling, and no harm if it were a little lower on the handle, for this would give the player more power and more control of the ball.

What I like so about these two young players, both keen members of their school team, is the way they look at the ball. They have eyes for nothing else.

Another recognized stroke is one called the right-hand *cut*. It is used in defense, usually by a half or back crossing an opponent from the left, and is made by holding the stick reversed in the right hand.

Players who are clever at stick-work often get a ball on their left into control again by reversing the stick and holding it in the left hand. This should, no doubt, be called the left-hand *cut*, but first-class players never bother their heads with names. They just make the strokes. The origin of the more unusual strokes is resourcefulness and ingenuity. Necessity being the mother of invention, a player must find some way of playing the ball in whatever situation she finds herself. That is how new strokes originate, and then someone labels them with a name.

Take the *job*. Players use this stroke without ever knowing that is its name. It

is far easier to play than define. The arm is stretched out to its full extent, the back of the stick laid on the ground, with the face uppermost. A series of quick thrusts at the ball will keep the player in touch with it until she can get near enough for a proper hit. It can be played with either hand. Backs use it most.



PASSING FROM LEFT TO RIGHT BY MEANS OF THE REVERSE STROKE



DRIVING. FOLLOW RIGHT THROUGH AND TURN THE HANDS OVER AT THE FINISH
"Excellent, you have got it exactly!"

CHAPTER IV

DRIBBLING, STICK-WORK, SHOOTING

Whether you are qualifying for the position of forward, half-back or back, dribbling concerns you. Though required to dribble much less than forwards, half-backs and backs are all the better for striving to become expert dribblers. A half-back who can herself dribble well is much more likely to cope successfully with a clever forward than one who cannot. She knows what to expect; and anticipating the move of an opponent is really more than half the battle. And yet it is quite a common belief that dribbling is the special monopoly of forwards. So, whoever you are, learn to dribble.

The first point in dribbling is to keep control of the ball. That means chiefly never to let the ball out of stick's length. Hitting

the ball ahead and then running after it is *not* dribbling. That is commonly known in hockey as "hit-and-rush" tactics which good forwards will deliberately adopt in certain conditions, as, for example, when the ground is very muddy or too rough for accurate dribbling. The hit-and-rush method may be used to advantage also when a fast forward gets away by herself and has only the backs between her and the circle. With no ball to control she can make full use of her pace. So she hits it past the backs and runs after it; and she is careful, or should be, to hit the ball to the right of her opponent, that is, to the latter's left side, the more difficult side to field on, for the stick must be reversed.

Please notice the player in the picture. She is observing the first rule in dribbling and is keeping the ball near her stick. She is also holding her right hand low on the handle; she is dribbling with the ball in front of her instead of on her right side, and finally she is keeping her head down and her eye on the ball.

All this is as it should be. The right hand down there means power, quickness, control; it is easier to dribble with the ball in front because the stick is more upright and the ball more directly under the eye; and as to head down, etc., that is obvious.

Take particular notice of having the ball in front of you. It means, in addition to the advantages named, that the player is less impeded and can forge ahead faster than if she is coaxing the ball along at her side.

The best dribblers propel the ball by quick little thrusts or pats. Grounds are seldom true enough to permit of the ball being run along the ground without its leaving the stick. The method, however, is not unknown in the best hockey.

An important part of dribbling is to keep opponents on your left side, the side from which it is dangerous for *them* to attempt to tackle you.

Stick-work comes a great deal into dribbling; it means simply an adroit handling of the stick, the ability to divert the ball this way or that, to make all the possible

strokes of the game spontaneously and instantaneously. Good stick-work is the ability to deal with the ball directly it is within reach of the stick. The West of England once had an ambidextrous player who could take the ball on the volley, whichever side it came, and carry it along without letting it touch the ground for 20 or 30 yards, occasionally twice as far, going at a high speed meanwhile. I have never seen anyone so clever in manipulating the stick. Right and left hand "cuts," lunges, "jobs," reverses, were all used in dribbling.

The "push" pass, used by every player on the field, has been very fashionable since short passing took the place of the old-fashioned long passing. This stroke, very similar to the "scoop," and essential to good dribbling, is made chiefly from left to right. It is made with a strong push of the wrists and without drawing the stick back. Every member of the forward line uses it frequently, except outside-right, who will, however, occasionally use the right to left "push" pass. The only difference between

this pass and the "scoop" is that the latter raises the ball off the ground.

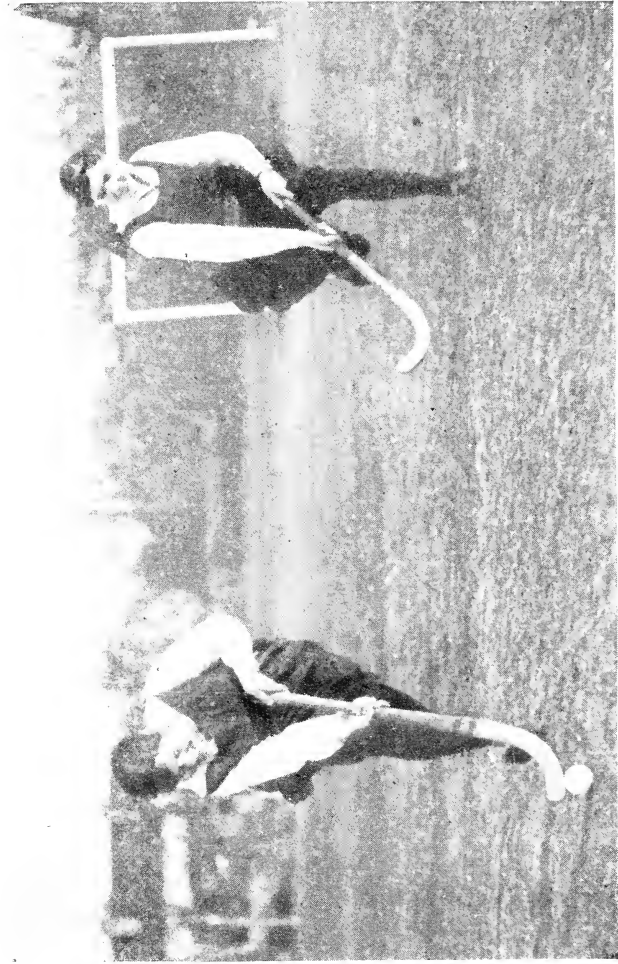
Observe the player in the illustration. She is making the push-pass when the ball is well away from her on her right. She is, or should be, making it with a turn of the wrists from left to right rather than a turn of the body in that direction. She might with advantage, I think, have the right hand a trifle lower. She is holding rather a long handle for a wrist pass.

Shooting is, as it were, the grand *finale*, up to which the rest of the game has been leading. The space in which shooting is permissible is very confined, the outer edge of the shooting circle—really only half-circle—being only 15 yards from the goal.

With the shooting circle so small and the goal only 4 yards wide and 7 feet high, how important, when you reach the circle, to shoot correctly!

Instant action on reaching the circle is imperative. The usual advice to young players is, shoot at once and as hard as you can and follow up your shot.

For shots from the edge of the circle the recipe is—look once at the part of the goal you mean to aim for, then look at the ball, grip your stick tightly, run no risk of giving “sticks,” put all your wrist and forearm into the shot, and follow-through. Always follow up your shots and the shots of fellow forwards, though occasionally it may be advisable for a forward to hang back for the goalkeeper’s clearing.



DRIBBLING—A CORRECT EXAMPLE OF THE ART. KEEPING THE BALL NEAR
THE STICKS

Notice that right hand is some way below left



HALF-BACK CHECKING FORWARD BY MEANS OF LEFT-HAND LUNGE

CHAPTER V

POSITIONS IN THE FIELD

THE BACK DIVISION

If you cannot decide yourself what position in the field you are best fitted for, ask someone with experience to decide for you. So many young players, and older ones, too, have become fixtures in a certain position, not because they are fitted for it, but because having started there, they think they are bound to that position for the rest of their lives and can play in no other.

Are you naturally a hard hitter, fonder of hitting the ball than finessing with it, then you are certainly a back. An upright commanding style generally marks the back. The player who gets down to her work and always wants to be where the ball is is much more likely to be a half-back.

I am quite sure of this, that unless you are an energetic player of the worrying type,

the type that *never* gives up, *never* leaves off plaguing an opponent with the ball, you are not cut out for a half-back.

Of this, too, you may be perfectly certain, that unless you are a clean hitter and a safe fielder the position of back is not for you.

Goalkeepers in ladies' hockey do not use the hands nearly enough. They have more time to do so than in men's hockey where the forwards are naturally quicker in following up their shots.

I have always felt that goalkeeping might be far more interesting and enjoyable if goalkeepers knew how to field with their *hands*.

To me almost the most fascinating part of cricket was ground-fielding. There was nothing peculiar in this, for many others who play cricket have the same fondness for fielding. There is something very satisfying in fielding a ball cleanly and in good style. For the moment you are the most important player on the field, which is something, while to have the ball all to yourself is gratifying and brings you into the picture.

How much better to stop with your hand the hard shot that is aimed at goal than to take a wild hit at it, and missing, to cover yourself with confusion.

Let me quite briefly tell the goalkeeper what she ought to do and avoid doing.

Stand in goal a foot *over* the goal-line, not *behind* it; stand rather to the left, so that right hand, right foot and stick may guard the greater part of the goal. Hold the stick in the right hand.

As the opposing forwards near the circle, move to the side where the ball is. In clearing hit hard away to the touch-line. Always face the shot squarely whichever side it comes from. Never treat a slow shot carelessly. Keep your eye on the ball or you will rue it.

Remember that good forwards place their shots. Watch them closely and you will often anticipate their intentions. The best goalkeepers seem to act as a magnet to the ball. That is because they see where the forward means to shoot and get there in time. Come out of goal only when you

know you will reach the ball first. You may not hand the ball—I wish you might—but you may kick it. Do so more often and more vigorously.

“Should I ever take a flying hit?” asks many a goalkeeper. Yes, certainly—when you are pressed and when you can get nothing else to the ball. See that your backs do not block your view of the ball at such times as corners and penalty corners, when, remember, there should never be more than two players besides yourself between the goal posts. I said just now, clear to the touch-lines, but if you see a safe opening for a pass down-field, hit there.

One final bit of advice to all players: See that you are warmly clad enough for the cold winds that so often blow during the hockey season. No player is at her best when her blood is frozen.

I want to address a few hints to the backs—to the right back first. It is usual in first-class hockey for the right back to play a little further up the field than her partner; so for this reason, if for no other, the right

back needs pace. The tendency in ladies' hockey is for the backs to stand too deep, too far behind their halves and forwards, and a shockingly bad tendency it is. They stand thus deep for defensive reasons, forgetting that attack is the best kind of defence.

England, not many years ago, had a back who played close up behind her halves and gave her forwards almost more than they wanted to do! This was Miss A. Murray, of Sussex. She was almost unique in ladies' hockey. I wish there were more like her. Of course, she sometimes paid the penalty of her boldness; but how much oftener did her policy succeed! Fast backs can, of course, afford to stand further up than slow ones.

As right back you have one friend and one foe under your special charge—inner right and inner left. You must get the ball to the former when she is unmarked, and stop the latter when she is breaking away. But at times you will have to attend to other players, and it is quite likely that in the course of some matches you will be asked

to tackle every forward in the opposing line, save outer right.

In order to have as much of the game as possible on your right stand about midway between the opposing center and inner left. You will do a good deal of intercepting, and will find that left-hand lunge very useful. Do not worry because you cannot always get possession of the ball after tackling the left inner. If your tackle has made her pass the ball, you have done something. Then combine with your right half; have an understanding with her, and be ready to receive a pass from her in an emergency.

You will often use the push-pass. More especially in attack, keep the ball in play. Remember to stand more to the right when a corner is being hit by your own side, in order to intercept the clearing hit, which will be to the touch-line.

In some ways left back is a more awkward position than right. In the former position you so often find yourself running towards the touch-line with the game on your left, obliged to use the difficult reverse stroke or unable to tackle for fear of a foul.

The picture gives an example of an illegal tackle on the left. Inner right is dribbling down the field, and the left back, overtaking her, tackles her from the left and touches her before touching the ball. This is one of the things you must avoid. How? Well, why not tackle her from the other side—run round her?

Like your partner, you have two players to look after—the opposing inner right and your own left inner.

Play a little to the left of the former. This will enable you to tackle her at once and without risk of a foul.

A great deal of intercepting will come your way, and for this you will find the right-hand and left-hand cuts, lunge and reverse strokes very useful. And please do avoid hitting out. It is such bad hockey!

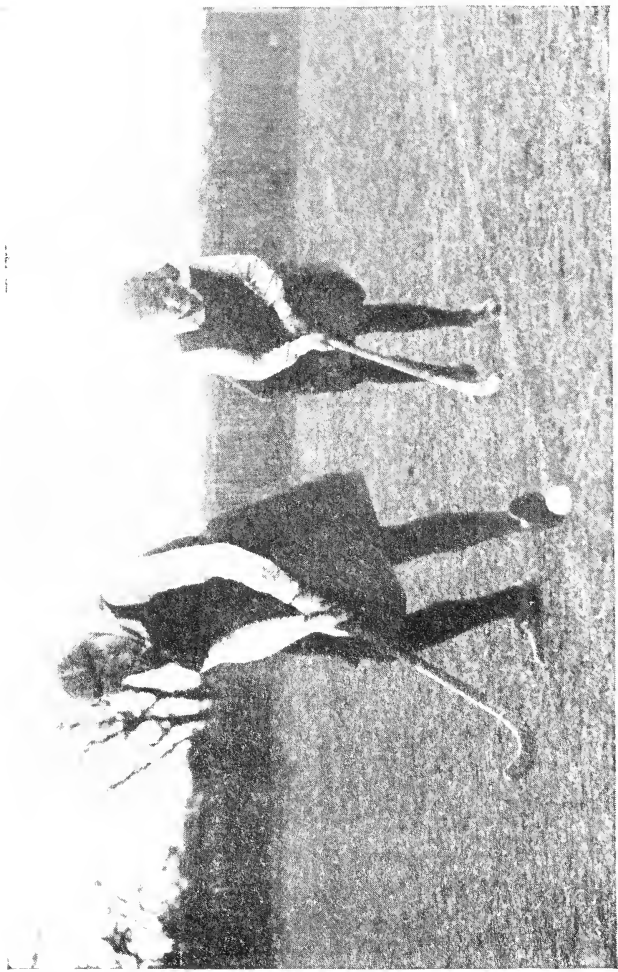
Look out for the moment when your left half compels outer right to center.

And look out for an opposing right inner who treats a penalty corner as the player is doing in the second illustration, fielding it with the sole of her foot and then shooting.

It is a quick and dangerous method. This warning I address to you, for that player is your special care; but it concerns the forwards and halves really more than you, for they are the ones to charge out, though you must look out for the shot if it evades them.



MAKING THE PUSH-PASS FROM LEFT TO RIGHT



A GOOD WAY FOR CENTER-FORWARD TO STOP A CORNER HIT FROM THE RIGHT

CHAPTER VI

THE HALF-BACK LINE

There is no place like half-back. But perhaps I am prejudiced, for that was my own position, after a season or two as a rolling stone. Once find your true position and you never have the smallest doubt about it. Conversely, if you are always questioning whether or no you are in your true position you may be sure you are not. Here and there a player seems to do equally well in two different positions, but she always *prefers* one of them.

CENTER

The plum position in the half-back line is center. I feel I may write about center-half with some assurance, for I played there for many years.

It is useless your thinking of being a center-half unless you have more than one person's legitimate share of energy! There

must be no limit to your energy or staying powers. As center-half you are easily the hardest worked member of the team, busy whether on the winning or losing side, always in the thick of it.

If you are at all a leisurely or lazy person center-half is not for you. To be successful there you must revel in hard work. And great quickness is required of you. This is essential. If you cannot dart and dodge and turn quickly let center-half alone.

Of mental qualities you need extreme watchfulness. If you fasten your eye on the ball and the movements of the players with it, say, the opposing backs, it is surprising how much of the ground you can cover. Players who watch like this often get a reputation for a sort of second sight.

Miss E. G. Johnson, who captained England for eight seasons, had this reputation for anticipating the intentions of opponents. Experience had taught her where the ball was likely to go and by watching she could decide where it would certainly go. I have never seen a half-back in ladies' hockey like

her in this respect, nor in one other, namely, her unerring gift for picking out the right forward to pass to and then passing to her at once.

Those two qualities alone would make a great center-half. Ponder this well, you who aspire to be cen'er-halves.

Coming now to the duties of center-half. Look at the photograph of the initial bully. The half is standing about a yard and a half behind the bully, which is correct. By standing nearer she would impede her own center-forward.

Coaching a strange team once I observed that the center-half stood some eight or ten yards away from the bully. I indicated to her her right place, and was rather taken aback by her manner of receiving my well meant hint. Drawing herself up she replied, in a tone of cold displeasure: "I prefer to stand where I am, thank you." You will agree that this was very silly and deserved correction. Well, it got what is deserved, for the captain, no respecter of persons, pointedly told the player what everyone thought of her.

In attacks the center-half supports her own center-forward, follows a few yards behind her, and gives her the ball when she is unmarked. In defense she is expected to shadow the opposing center-forward. A good half who thinks for herself will distribute her energies far more widely than that. She must take a hand in helping or hindering the inside forwards for and against, and even sometimes pass out to her wings. A wandering center-half is a bit of a bother to the rest of the team so, although she often has to go to the assistance of the other halves, let her go back to her place as quickly as may be.

In attack she must keep up with the game and keep the forwards supplied with the ball, using chiefly the push pass. Some captains, very foolishly, give strict orders that the halves must never go into the circle. A center-half, quick at seeing and seizing opportunities and a hard shot, will often score goals from the edge of the circle. When the forwards have followed up a shot of their own there must be someone on the edge

of the circle to intercept a clearing hit; and who better than the center-half? A center-half must not fiddle with the ball. This is often mere gallery play. She must act at once and often hit the ball without first stopping it. And if she begins a movement let her go through with it. Unless a determined worrier she will never make a good defensive player.

LEFT-HALF

Very few players choose left-half. It is not a popular place. Why? Answer: Because of its difficulties.

As a left-half you are marking probably the fastest player on the other side—outer-right. That is no occasion for mirth. Then unless you literally hug the touch-line you are so often awkwardly placed for tackling that player. Your hold-by is just that “hug the touch line.” This makes things easier for you by giving you still more of the game on your right and still less on your left.

And remember and look out for the device by which outer-left, your special con-

cern, will try to outwit you. She will hit the ball to your left side and run round you the other. By keeping near the touch line you make that device impossible. Of course, you must use your discretion and leave the touch line for intercepting passes or tackling an unmarked and dangerous inner-right. And please do not retreat before a forward; go in and tackle her at once, and if you miss have another try. By retreating you allow the attack to get nearer goal. In tackling outer-right from her left side, use the right-hand cut.

Practise the reverse stroke diligently. In attack you are to feed your own outer-left, or, if she is hemmed in, inner-left. You must learn to keep the ball in play. A useful form of pass is hitting the ball ahead and down the touch line for a fast wing.

The duty of rolling the ball in from touch on her side of the ground belongs to the left-half. What poor use is often made of the roll-in! What good use ought to be made made of it! There is hardly such a thing as roll-in tactics in club hockey.

The ball is slung in, generally straight down the line, without any look round to see what players are unmarked. First of all, the half-back should have an understanding with her inner and outer left, her left-back and center-forward and half. With five players to whom she may roll in the ball, she has much need for vigilance and scope for ingenuity. One effective device is for her to roll the ball to inner-left, who will tap it back to her, and she will then hit it down the line to outer-left, who has run on. There are variants of this which she can think out with the other players.

A roll-in should be almost as useful as a free hit, and would be if players thought of it in that light.

To the left-half, too, will often fall the duty of taking a free hit. Here, again, hurry and want of thought often spoil what should be a real advantage. Hitting in a hurry the half tops the ball and sends it a few yards. The fact is that free hits are so common that players underrate their value.

If the hockey were better free hits would

be fewer, and then players would realize the value of the latter.

RIGHT-HALF

In many respects the right half-back is the right-back over again. Her duties, too, are similar to the left-half's. But, unlike the latter, she must *not* hug the touchline. If she did she would have all the game on her left.

Her duty in defense is to mark the opposing outer-left, an easier player to deal with than outer-right, as a comparison of the two positions shows. Outer-left has to turn before she can center, and in doing so must check her speed. This gives the right-half her chance. And even in passing to her inner, outer-left is necessarily less quick than outer-right. So in these respects right-half is the easier position. And it is, too, much easier for her to keep the ball in play. She has no excuse for hitting out.

In attack she must feed outer-right, and not forget inner-right. There must be no one between her and these two forwards.

If an opposing half gets there she must draw that player in such a way that she can get the ball to one of the forwards.

In defense she must *face* the opposing wing forward, but hold herself ready to run in and intercept passes for that player.

Outer-lefts seem to play a more machine-like game than any other forwards. They run down to a certain point, stop, or nearly so, turn squarely towards goal and center. If the half hampers them they start to dribble towards their own goal or somehow circumvent the former.

It is all very obvious and the right-half knows what to expect. When chasing the wing let her guard against overrunning that player when she pulls up for her center.

A right-half who has been left behind by a fast wing may often be in time to intercept the center by cutting across to the edge of the circle. A right-half who cannot hit the ball without first stopping it is not much of a player. The need for hitting the ball in motion is always coming her way. The push pass to the right and the left-hand lunge are essential to the right-half.



A "FOUL"—ILLEGAL TACKLE

Left-back tackling right-inner from the left and touching her before the ball

CHAPTER VII

THE FORWARD LINE

In Great Britain for some years before 1914 the short-passing game had been well established in ladies' hockey. But I can remember the time when forward play was very different, when long passing and "hit-and-rush" were the order. When grounds are rough or muddy then hitting and rushing will often pay better, but such conditions ought to be very abnormal. This is really a case of tactics. Forward play must be taught and learned as for normal conditions. Forwards must set themselves to learn the short-passing game, without which real combination is impossible.

Let me begin by pointing out that when the center-forward has the ball the two inners must be in advance of her and the two outers must be in advance of the two inners. This is the correct formation of the forward

line in attack. Exigencies of the game often vary this, but it is the true model and a good hold-by for the young player.

In giving passes, hit them in front of the player for whom intended, far enough ahead for her to take them at *top speed*. No team can be first-class unless they observe this. Without it dash is really impossible.

Briefly, the essential qualifications are: The two wings must be fast and able to center hard; inner-right must be a good shot, dashing and plucky; inner-left must be a good dribbler, able to pass easily from left to right and field well with her stick; center, too, must be a good dribbler, a straight runner, quick and unselfish with her stick and a good shot. If you are not to be a back or a half-back, you are cut out for one of these positions. Which? It should not be very hard to decide. More players, I suppose, aspire to be a center than anything else. It is the position of supreme importance, like the stroke of the 'varsity crew. But unless you have the qualifications just enumerated it is mere conceit setting your cap at this position of distinction.

OUTER-RIGHT

The easiest position in the forward line is outer-right. So let me take it first. Remember that as the ground is 60 yards wide each of the forwards has, theoretically, a track down the field of 12 yards wide in which to work. Accordingly outer-right's place is, technically, some 5 yards or 6 yards from the touch-line. In actual practise it is half the distance. The advantage of playing near the touch-line is that it draws the opposing half-backs away from the right inner; the disadvantage, that it gives less scope for dribbling round the half.

To defeat the opposing half or back, as the case may be, outer-right merely has to hit the ball smartly to the right of that player and run round her on the other side.

This device is now taught at many schools, and opponents expect it and are ready to frustrate it.

There are two alternatives. You can shape as if you meant to hit the ball to the right, deceive your opponent into thinking that, and then quickly dribble it to the left;

or you can shape to hit it to the right, draw your opponent towards the touch-line, and then pass in to your partner. The device (of hitting to the right) is very effectively used when an opponent charges down on you. Try it and see!

A famous player in men's hockey, who excelled in this particular, practised it as follows:

He would run down with the ball and as he neared the left-back, who had come across to stop him, he would edge away a little to the left, while allowing the ball to be well out on his right and just within reach of the left-hand lunge. Thus he would be to the left of his opponent and the ball to the right of that player. At the right moment he would give a quick lunge at the ball, dart round his opponent and gather the ball on the other side without having to any extent checked his speed.

To imitate this effectively you must leave enough room between yourself and the touch-line. Do not hit the ball too fine, that is, too straight, or your opponent will be able

to stop it with her foot. Also avoid hanging on to the ball too long. Remember the importance of keeping the defense on your left so long as you have the ball. They cannot tackle very effectively from that side, so you have them at a disadvantage. Make the most of it. This makes your position easy; so does the fact that your pass in and your centers are natural hits from right to left.

If you are opposed by a left-half who drifts to the center, make the most of this, too, by keeping well out on the wing.

The usual course for outer-right is to run down to a point near the touch-line opposite the circle and then center in at right-angles to the former and as hard as she can without giving "sticks." To vary this she should make an occasional dash for the circle. This may take her opponents by surprise or throw them into confusion. And when you do get to the circle, shoot at once and hard.

Combine with your inner and place yourself where she can get her passes to you.

You will take corners and penalty corners unless for some special reason the captain

deputes it to the right half. Of course, when the corner is from the left you come up to the edge of the circle.

It is necessary to remind young players that if, in taking a corner hit, they miss the ball altogether they may take it again. No penalty is attached to this, as at golf. If, however, the ball is so much as touched, a second hit before another player touches it incurs a free hit.

Outer-rights do not do enough defensive work. When their backs are specially hard pressed they might now and then take a hand, while they should always worry the half-back who robs them of the ball.

OUTER-LEFT

Outer-left is much more difficult. The player who fills it must keep the ball in play and make an awkward turn to the right before she can center at the right pace.

The regulation course is to run down till opposite the circle and then center. A good alternative is, after running down to stop dead and dribble round the opposing back

or half, with a view either to making a dash for the circle or a carefully placed center. So few outer-lefts can pass in to the center while going at top speed. Without this ability it is impossible to be first-class. In effecting this pass in, the body makes a half right turn from the hips. The actual hit is a forearm and wrist shot. This pass-in must take place not later than the 25 yard line. It must not be confused with the ordinary center, for which the player turns square to the circle with her back to the touch-line. The object of centering at the point stated is that the inside forwards may take the pass at top speed.

Play near the touch-line, never more than 5 yards away. You must be expert at the reverse stroke, but use it only when you cannot make the ordinary hit or push-pass from left to right. One danger to guard against is circling on the ball and obstruction.

In one respect outer-left has the pull of outer-right. She gets more passes, because players naturally hit to the left.

Inner-right and inner-left may be taken together. In mid-field they play nearer their

wings than their center. As the attack nears the circle they close in. Their chief business is to feed their wings, but as the object of attack is to get the ball into the circle and shoot they will not be so silly as to pass out to their wings when the circle is almost reached. Yet this is a very common mistake, which arises from want of thought.

After the "25" is passed they should be more concerned with their center. This is when and where combination is most severely tested.

Inner-right has more opportunities of shooting than anyone. She must shoot at once and follow up her shot, as well as the shots of her center and of inner-left. It is useless for inner-left to shoot if her shot is certain to go to the left of the goal. She must manoeuver herself into a better position or pass back to her center on the edge of the circle.

Early in this lesson I observed that the forward line in attack should be semi-circular. Thus the center-forward is behind the other four. She reaps three advantages

from this: she will see clearly what her forward line is doing; she will never be off-side; she will take her passes at top speed. I want, however, to insist that this is not a hard-and-fast formation. It may be regarded merely as a good formula.

Opening up the game is center-forward's special work. And what is this? In a word, drawing the defense on to herself so that another forward is unmarked and then placing herself where a return pass can reach her. She must compel both attack and defense to spread out after a center bully.

One of the worst features of ladies' hockey is a tendency to bunch in the center of the field, or wherever the ball is. The center-forward must do all she can to counteract this, and one way is by keeping within the 12 yards nominally allotted to her. She should, as far as possible, make a bee line for the goal. All the best centers go very straight, with a tendency to bear to the right so as to have the defense on their left side.

Finally, all three inside forwards should lend a hand in defense when their goal is being bombarded.



AN EFFECTIVE TREATMENT OF A PENALTY CORNER
Inner-right stopping the ball for center-forward to shoot

CHAPTER VIII

THE TEAM AND ITS TACTICS

Equipped with strokes, understanding the duties of the several positions, and conversant with the rules, the team needs a leader, a captain. A captain must lead, and the better the captain the better the team. Choose your captain carefully. The best player does not necessarily make a good captain. Besides skill, knowledge of the game, and experience, a captain must have personality; her word must carry weight; her presence on the field must be of the kind that is felt and that inspires those under her to outdo their best; her blame must be dreaded; her praise must be a coveted prize. A weak captain, though a strong player, is a source of weakness to a team. Countless matches are lost through bad captaincy. How? Let me give one instance. A goal is badly wanted to win or save a

match. A change of tactics, a temporary shuffling in the forward line, an order to the wings to make a dash for the circle instead of centering, *carte blanche* to the center-half to shoot whenever she gets a chance, and a wholesale appeal to the team to make a special effort will have the desired effect. A diffident captain, a captain without force of character, initiative or imagination, either does not think of, or else fails to enforce, any of these things. That is bad captaincy of a negative kind.

There is, too, bad captaincy of a positive kind, plenty of it. One of the commonest mistakes captains make is, when they win the toss, to choose the worse of the two ends. They elect to play the first half against the wind, up the hill, or facing the driving rain. Why? Well, they argue that it is better to have the conditions in your favor in the second half, when you are tired. All wrong! Take the gifts the gods offer *now*! The wind may drop, may even shift, the rain cease.

Start with the maximum of advantages and with your maximum effort. Score goals

at the beginning of a match. Their moral effect on you and your opponents is greater than you know. A lead of two goals means so much more confidence to you and so much less to your opponents.

Remember that it is far harder to score goals than it is to prevent the other side scoring them.

No team that crosses over, say 3 love, should ever be beaten— if they play for “keeps.” I am not going to advocate this kind of hockey, but it is certain that if all eleven members of a team with this lead concentrated on defense, they could not be beaten.

The sporting game to play is, of course, to strain every nerve to increase that lead, and in doing this you are really concentrating on defense, for it is a truism that “attack” is the best “defense.”

I saw a “county” team beaten chiefly, I am sure, because they chose the less heroic part of staying at home and defending, backs and halves playing so far behind their forwards in attack that the latter could never

keep up any pressure. They had a lead at half-time, but were beaten in the end, as a result, to my mind, of these tactics. Whether they were so or not, how much more satisfactory to have lost trying to win!

An early lead will stiffen the defense and give the attack courage to be more enterprising.

So always choose the better end, if you win the toss.

Then, always go off with a dash. Try to rush your opponents at the start.

A good captain knows that the first few minutes after half-time are dangerous by reason of the cooling down and easing off caused by the five minutes interval. It is difficult to re-start where you left off—at concert pitch. A captain should never fail to remind her team of this at half-time, and exhort them to “brace” themselves on resuming.

To revert one moment to the choice of a captain. The ideal position for a captain is center-half, next to that is center-forward. The qualities which go to make a good cen-

ter-half or center-forward are just the qualities one expects to find in a good captain.

To my mind too little is made of choosing a captain. An unpopular captain, whom circumstances rather than choice have thrust upon a team, is a dreadful infliction. I have seen good teams spoiled by an unsuitable captain, just as I have seen mediocre teams surpass themselves under an inspiring leader.

Then, a team must have *esprit de corps*. This, quite simply and at its best, means that the whole team is of one mind about winning, intensely desiring that, and that every member plays for the team, nor for her own hand.

Tactics are not tangible things easily put on paper, but I have managed to suggest a variety of tactics in the foregoing, and will here add a few more.

The center-half gets the ball with a clear field in front of her. If she dribbles down and drives her forwards in front of her she may put them offside or else "tie" them up. If, however, the forwards will spread out,

drawing the defense with them and leaving an open space down the middle, center-half has a good chance of breaking through and scoring. This is team combination and team tactics of a high order, which is made impossible unless all the players have imagination.

A proper variation of the same tactics might give either of the wing halves a similar chance.

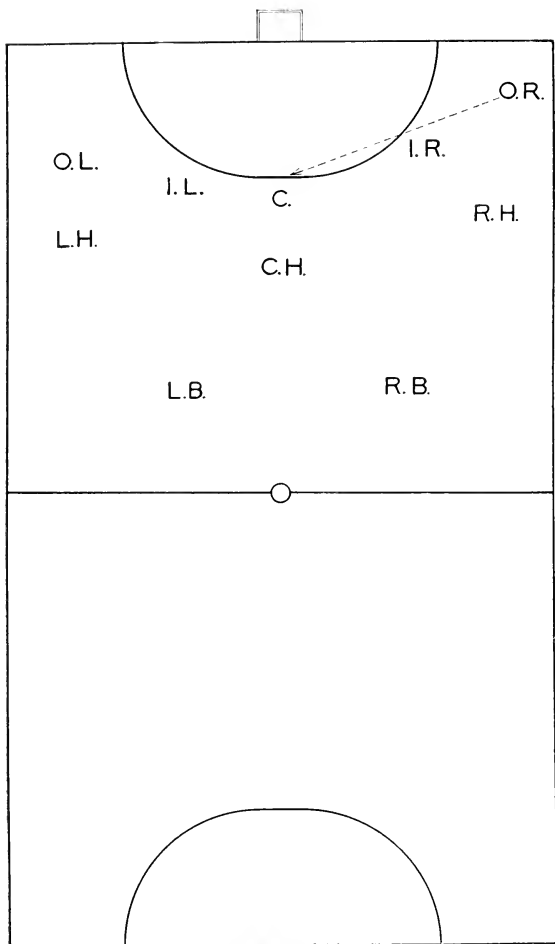
Changing places, wing forward with inside, the latter with center, requires a mutual understanding. How often does one see this done? or a half dropping back into the place of a back who has gone up-field, temporarily, to finish a movement she has begun? General combination in a team is rare. Forwards seldom pass to half-backs or the latter to backs; and yet it is often the only right thing to do.

Remember this, too, for roll-in tactics and free hits.

What should a captain do when the team is a player short? Generally speaking, play four forwards. Four forwards instead of

five are often very upsetting to the opposing defense. A good and resourceful half gets plenty of opportunities for joining the forward line and bringing the number up to five. If the opposing team is considerably the weaker side she may sacrifice the goal-keeper or one of the backs.

Tactics should be intelligently discussed before a match. This lesson cannot do more than just touch on the fringe of a subject which is as exhaustless as the ingenuity of players.



POSITION OF ATTACKING TEAM FOR RUN-DOWN
Dotted line shows course of ball and angle at which outside right hit it

CHAPTER IX

TO CURE YOUR FAULTS

If the foregoing lessons have been properly digested there would be little need for the present one. But that is too much to expect. So I shall attempt to bring together in this lesson the faults to which players are most prone, and, in addition, the illegalities which do so much to spoil the game. With this lesson in mind, I have specially noticed the worst and commonest faults and illegalities.

After a "county" match one day, in which the hockey was crude and unsatisfactory, an old International player remarked to me: "Isn't it dreadful?" Remembering how these counties used to play, I had to agree that it was, tapping my forehead at the same time to imply the reason—namely, want of head, want of thought.

Yes; want of thought is the cause of much of the bad play, faults and illegalities. And a second cause is like unto it—ignorance of the rules. Neither of them is ineradicable.

It is a great privilege to be well coached, but good coaching can never take the place of individual thinking. Here is a good maxim for you: "Think before you hit."

Now I will tell you what I observed at that county match, not once, but time and again. After robbing an opponent of the ball the player, a half-back, say, would hurriedly hit it in the direction of the opposite goal, that is, into the middle of the ground. By chance the ball might reach a friend; much more often it went straight to a foe. To me, looking on, three things were clear. There was no need for acting hurriedly, for no opponent was worrying her; there was an absolutely unmarked forward on the left, *the* forward for a pass; there were a couple of opponents in the middle between the half-back and her own forwards expecting the ball to come that way and ready to intercept it. If these things were so obvious to

an onlooker, why were they obscured from the player herself? Because she used neither her wits nor her eyes.

After getting possession of the ball and clear of any opposition she ought to have looked up to see where the unmarked forward was, for there generally is one. If she could not see one, that would probably mean that she herself was unmarked. That being so, the right policy was for her to dribble on until she had drawn one of the defense on to herself. Then, and not before, was the time for a pass.

This is, I am sure, the commonest fault in ladies' hockey—hitting the ball to an opponent.

And then I observed the painful monotony with which players kept doing the same thing, the obvious thing. Thus outside-left would run down to a certain point, stop, draw the ball back to her with reversed stick, and center. The opposing backs soon became aware of her tactics and were there every time to intercept the ball. She shaped so obviously to do a certain thing, that, un-

less she did something else, which she never did, opponents could not fail to be prepared for it.

Now one of the arts of hockey is deception—springing a surprise on your opponents. Shape to do one thing, and actually do another. Keep your opponents ever in doubt as to what you will do next.

Wing forwards are always more liable to get into a rut than anyone else. Do try to vary your procedure.

A common remark of touch-line critics and selection committees is that “the marking was bad.” This is, no doubt, one of the worst collective faults a team can have.

In the county match referred to it was all too evident.

Remember, that even one player who neglects to mark can upset the whole team.

Other faults I noted were the careless, hurried way free hits were taken; the perfectly suicidal way forwards began to pass on reaching the circle; the reprehensible habit of hitting out of play when pressed.

Then I noted the position of the backs in attack. In one team the two backs were standing 10 yards short of the half-way line when their own forwards were in the circle! They should have been at least 20 yards further up the field.

The forwards let the ball get too far ahead of them, passed for the sake of passing, delayed their shots till hampered by opponents. One wing player often got down to the circle, but always made a mess of the shooting, because she had such a bad style of hitting, with 6 inches of daylight between her two hands. It was practically one-handed shooting.

But I do not wish to fasten any more faults on to one poor county match, so will here break away and be more general.

Much bad fielding is due to advancing the stick to meet the ball instead of drawing it in. In catching the ball at lacrosse or cricket the crosse and the hands "give" as the ball meets them. Otherwise, the ball would jump out. So it is in fielding at hockey. Unless there is this "give," this in-drawing

of the stick, with, perhaps, a little relaxing of the grip, the ball will rebound or glance off the stick out of reach. Then it is easier to field with the stick upright. A very safe method of fielding is to lay the stick up the inside of ankle and knee with the foot turned out.

I noticed a player trying to field the other day by bringing her stick down hatchet-wise as the ball passed. Needless to say, she intercepted it this way about once in ten. For accurate fielding the stick must meet the ball down the line of its flight.

Another player consulted me about her very unsatisfactory reverse stroke, which had neither pace nor accuracy. After watching her play it a few times I saw at once what was wrong. First of all she was playing the ball too far in front of her and so using only the point of the stick.

It must be obvious to anyone who reflects for a moment that the nearer you are to the ball the more upright the stick will be, and the more upright the stick the more blade will you be able to present to the ball, and,

therefore, the more easily will you hit it and the more power will you get into the shot.

If the ball is hit when 2 inches or 3 inches in front of the right toe the stick will be at almost the same angle as for an ordinary hit. Test this for yourself and see.

Her second fault was the way she held the stick. After reversing the stick she twisted her right hand round it from right to left till it was uncomfortable to twist it any further. The result, a very awkward *hit*, instead of the *flick* which a reverse stroke should be.

Now let me explain how the stick should be held for the reverse stroke. The hands should be in exactly the same position as they would be if the stick were not reversed.

Test this as follows: Take up the stick for an ordinary drive and observe the position of your hands; reverse the stick and grip it in the ordinary way. That is, the grip for the reverse stroke. I have seen players move the left hand below the right, but that takes time and is right only in the

case of a left-handed or ambidextrous player.

I am more convinced than ever that one of the very worst faults in ladies' hockey, one that does more harm than any other, cramping the game, doing physical harm to the player, and preventing her full enjoyment of hockey, is the use of a too heavy stick.

It is the easiest fault of all to cure, and yet the most difficult. Let me explain this seeming paradox. It is an easy matter to buy a lighter stick, but a most difficult one to convince players of the need to do so. Players are most obstinate about this. They will not believe that they would do better with a 20 ounce stick than with the 22 ounce they have always used.

A great deal of the bad, slow, faulty shooting is due to heavy sticks. The maximum limit for any forward should be 20 ounces, and that is probably too heavy.

Coming to illegalities, the chief and worst are: turning on the ball; tackling an opponent on her left so as to obstruct her; off-side.

Ignorance of the rules and lax umpiring are the causes.

Let me briefly explain "turning on the ball." When two players are facing one another each with her back towards her own goal, and with the ball between them, and one of them then turns so as to present her back to her opponent and be between the latter and the ball, that is "turning on the ball," in a word, obstruction. It is equally obstruction to put leg or foot between opponent and ball.

Tackling on the left is an illegality when the tackling player touches her opponent before she touches the ball.

As to off-side, remember this, you cannot possibly get off-side if you were on-side when the ball was last hit. Equally you cannot get on-side if you were off-side when the ball was last hit. Nothing can ever justify a player in hanging off-side. It is the worst breach of the rules there is, for, if undetected, it confers the greatest advantage.

My final word of advice is: *Study the rules.*

The following chapter, "A Plan for the Organization of Hockey," has been written by Miss Marie L. Carns, Instructor in the Physical Education Department of the University of Wisconsin. Miss Carns, who is a graduate of the Department of Hygiene of Wellesley College, has recently been coaching hockey at the University of Wisconsin and the plan outlined in her chapter represents the scheme which has evolved through many years of experimentation with the hockey problem in this University, where the greatest effort has been made to give a large number of girls the most adequate instruction and the best opportunity for team play which is possible in a limited space of time.—PUBLISHERS.

A PLAN FOR THE ORGANIZATION OF HOCKEY

BY MARIE L. CARNS

The plan of organization which is outlined here is particularly applicable to college work, but it may furnish suggestions which will be useful for hockey in secondary schools, clubs and other organizations. In order to make this plan as clear as possible, a concrete example will be given.

Suppose there are 350 girls enrolled in hockey, 150 of whom are Freshmen. The majority of the Freshmen have never known anything of the game before. The hockey

season lasts seven weeks. The first three weeks are spent in practise, each girl reporting three times a week, and, so far as possible, in her own class section. It will be necessary to have about three sections to accommodate the Freshmen, two to accommodate the Sophomores, and one for each the Juniors and Seniors. In this case, I am assuming two hockey fields, and additional space for practising strokes, so that about sixty may be enrolled to each station. Of course, if the time may be arranged, it will be preferable to have more sections with fewer girls in each section.

EXPLANATION OF FUNDAMENTALS

Those who do not know hockey should have the fundamentals of the game explained to them before they are put on the field. This explanation may be advantageously supplemented by a demonstration on a cork board representing a hockey field. On this board glass thumb tacks, painted red and green to represent the two teams, are placed in such a way as to illustrate differ-

ent formations. Each student may be given a mimeographed sheet on which are listed the most important rules, as for example, an explanation of "sticks," "free hit," "roll in," "corner," etc. Each one should also be urged to buy Spalding rules, but we find that many times girls read these sheets when they would not make the effort to buy a rule book. Also, on rainy days, the indoor period may be spent on a discussion of the play in the various positions and an opportunity given for questions. With the Freshmen a short written "quiz" on rules may also be given, so that they will realize that it is important that they be "up" on them.

Next they are given practise in elemental strokes. With a season which lasts only seven weeks it seems impossible to spend more than two periods on this preliminary work, but of course it would be desirable to have a great deal more of it and this should certainly be done if time permits. They now play practise games and in these games the players wear colored streamers. For example, the colors may be green and yellow

for the two different teams. The forward line wears a dark shade and the half back line a light shade. We believe that this scheme is less confusing for beginners than that of using different colors for the forwards and halves on the same team, as is so often done. Another possible device is that of painting the lower portion of the sticks, half of them red below the winding and half of them blue. This device makes it easier, in a close scrimmage around the goal, for the players to identify each other and for the umpire to tell whose stick last touched the ball before it went over the goal line. Of course, the streamers also may be used, to differentiate the forwards and halves.

CHOOSING THE SQUADS

After three weeks, the squads are chosen. Each squad includes about thirty girls. If the institution has a professional course in physical education, the students who are majoring in this work may be used as assistants at each practise. A valuable device is a card catalog system, in which a separate

card is filed for each girl, giving her name, class and the position she plays. The cards are arranged alphabetically, according to classes. After each practise, comments concerning the ability of the girl in her position are entered on these cards. These comments are made by the student assistants from the professional course, the instructors, and by the upper class managers, girls elected the previous season. This method greatly facilitates the choosing of the squads, and makes it much less probable that promising material will be overlooked.

CHOOSING THE TEAMS

The following week the first and second teams are chosen. The first team is chosen from the squad and includes about fifteen players. The second team is comprised of girls who are just a little below squad material. In this case, the Woman's Athletic Association operates on a point system and a girl is awarded 100 points the first time she makes a first team, and 50 points for each subsequent time. Making the squad gives

her 25 points, and the second team 15 points. The scholastic standing of each girl is looked up before she is put on any of these teams, and any girl who is on probation or has any incomplete work is ineligible. Each girl who makes squad or first team is given also an additional heart examination. No girl is allowed to play hockey at all whose health grade from her medical examination is below "b," unless she has special permission from the clinic. Every girl about whom there is the slightest question is required to take an additional medical examination before going into competitive games. All on these teams observe training rules which are drawn up by the Women's Athletic Association.

When these teams are selected, there are still about 180 girls left. We feel that these girls who are not naturally so athletically inclined are just the ones who especially need those benefits which are to be derived from group contests. So eight "color" teams are organized, regardless of class, each with its captain. These teams are arranged as

evenly as possible, taking into consideration the positions of the players and their relative skill. The color teams then have a tournament, the games being run off as "double headers" late in the afternoon, in order to minimize the conflicts with other classes.

MATCH GAMES

The last two weeks are spent entirely in match games. Each girl, then, it is evident, is a member of some team, and does not feel that just because she did not make first or second team, that she is "out of it" for the rest of the season. Too often there is a tendency toward the last of the season for the instructor to give all of her time to working up the first teams, to the detriment of the girl who is not a "natural born" athlete but who needs even more the invigorating and wholesome effects of group competition.

Each class, then, is represented by three teams, and there is a series of inter-first, inter-squad and inter-second team games. Each class plays every other class in that group. In the color tournament, due to the

limitation of time in a seven weeks season, each of the eight teams cannot play each of the others, but everyone may have at least four match games. At the end of the season, a 'varsity team, which is honorary only, is chosen from the first teams, and the season ends with a spread for all those who came out for hockey at which 'varsity is announced and the class managers elected for the following year.

An explanatory diagram showing the arrangement of groups in accordance with the foregoing article will be found on following page.

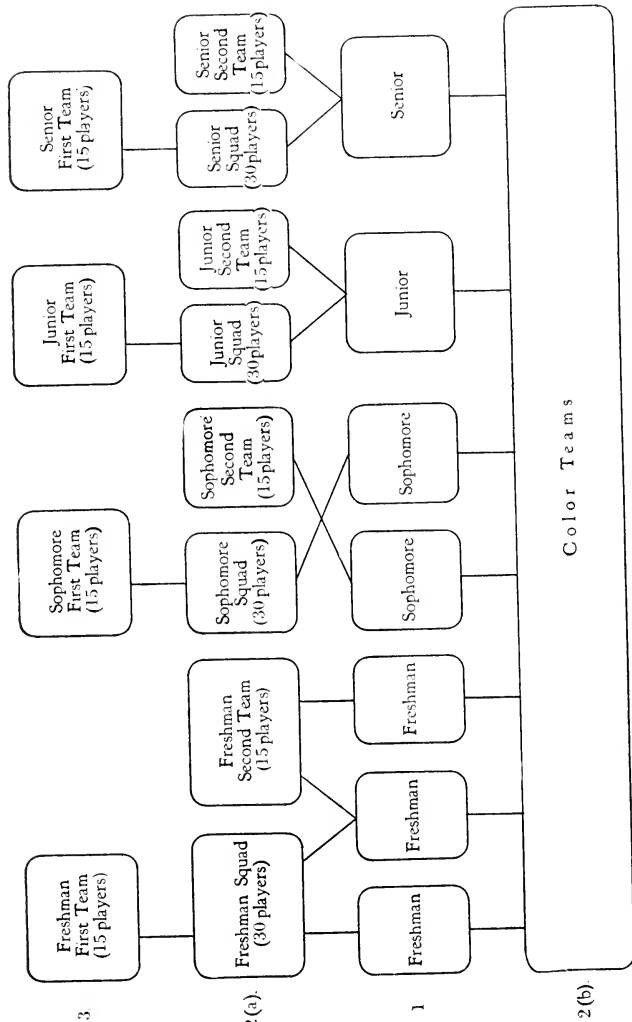



DIAGRAM SHOWING ARRANGEMENT OF GROUPS WHEN ORGANIZING HOCKEY TEAMS
see Explanation on Opposite Page

EXPLANATION

1. Each class has general practise in class sections for three weeks.
2. (a) The thirty best players from each class are chosen for the class squad; the fifteen next best players are chosen for the class second team.
 (b) Those who are on neither squad nor second team are arranged on color teams, *irrespective* of class.
3. After two weeks of squad practise, the fifteen best players on the squad are chosen for the first team and the remaining fifteen are organized into a squad team.

The last two weeks are spent in competitive games, which are arranged as follows:

<u><i>Inter-First Team</i></u>	<u><i>Inter-Squad</i></u>	<u><i>Inter-Second Team</i></u>
<i>Games</i>	<i>Games</i>	<i>Games</i>

- 
1. Junior—Freshman.
 2. Senior—Sophomore.
 3. Junior—Sophomore.
 4. Senior—Freshman.
 5. Freshman—Sophomore.
 6. Junior—Senior.

This makes a series of 18 games.

Color Tournament

1. Black—Purple.
2. Pink—Blue.
3. Lavender—Yellow.
4. Green—Red, etc.

GLOSSARY

Attacking Team—The group of players which is carrying the ball into its opponent's territory in the effort to make a goal.

Bully—The act of putting the ball into play by two opponents, who stand squarely facing the side lines with the ball between them. Each then taps the ground with her stick, on the right side of the ball, and then her opponent's stick, three times alternately, after which each is at liberty to put the ball into play.

Corner—A free hit awarded the attacking team when the ball glances off or is unintentionally sent behind the goal line by any player of the defending team behind the 25 yard line. It is taken on the goal or side line within 3 yards of the nearest corner, and usually by a half-back or wing. All the players of the defending team must be behind their goal line and all the remaining players of the attacking team outside the striking circle.

Defending Team—The group of players which is in its own territory and is attempting to defend its goal against the opposing team.

Dribbling—The act of sending the ball along by a series of short strokes which keep it in motion within the control of the player.

Free Hit—A hit awarded to the opponent on the spot where a certain foul has occurred and in which no other player is allowed to stand within 5 yards of the player striking the ball.

Off-side—When a player hits or rolls in the ball, any other player is off-side if she fulfills three conditions:

- (a) If she is in her opponent's half of the field.
- (b) If she is nearer her opponent's goal line than the striker or roller-in.
- (c) If there are not three of her opponents nearer their goal line than she.

There is no penalty for merely standing in an "off-side" position, but only if the player when in such position gains any advantage or plays the ball.

Penalty Bully—A penalty imposed upon the defending team for a wilful violation of the rules within the striking circle, or when a goal would most probably have been scored except for the occurrence of the foul. It is seldom imposed and is played off in accordance with specified rules.

Penalty Corner—A free hit which differs from the corner hit only in that it may be taken from any point on the goal line farther than 10 yards from the nearest goal post. It is awarded to the attacking team when the defending team intentionally sends the ball behind the goal line, makes "sticks" in the striking circle, or unintentionally commits any foul in the striking circle when a goal would not have been made.

Roll-in—The act by which the ball is put into play after it has gone out of bounds over the side line. It is rolled in by hand from the point at which it crossed the line, and by one of the team opposite to that of the player who last touched it.

"Sticks"—The name given to the foul which occurs when any part of the stick rises above the player's shoulders, either at the beginning or end of the stroke.

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Spalding Hockey Sticks are made in England at our Putney Factory.

No. 2-A. Head of fine grained selected oak. Handle spliced to reduce risk of breakage, and built up of strips of rattan cane, with strip of pure Para rubber intersecting to prevent stinging of the hands.

“Applebee OO” Regulation Stick

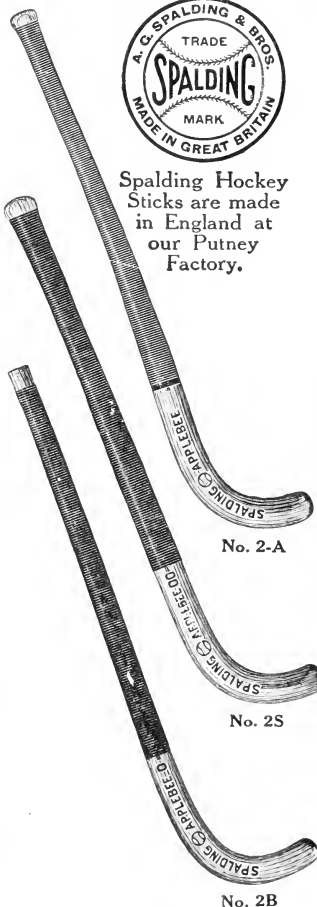
No. 2S. Ash head, with bulge back of striking surface, rattan cane handle, with whipping. Finest material and workmanship throughout.

“Applebee O” Regulation Stick

No. 2B. Plain ash, turned knob, wound with twine.

Spalding “Club” Stick

No. 1. Plain ash, turned knob, scored handle.



No. 2-A

No. 2S

No. 2B

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Spalding Field Hockey Balls

No. 7. "Grand Prix" Ball as used by best players in England.

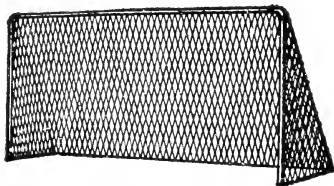
With two coats special elastic white enamel.
Per ball, extra,

No. B. Seamless, white enameled leather cover; excellent quality.

No. C. Rubber Cover Composition Ball; superior quality.

Spalding Regulation Field Hockey Goals

No. 2. Heavy japanned tubing frame, with tarred nets complete, so that goal may be set up quickly and taken down just as readily.



Field Hockey Shin Guards

No. F. Canvas. With ankle protectors.

No. 40. Leather. With ankle protectors.

Spalding Field Hockey Gloves

No. P. Made skeleton style. Fingers and thumb well protected with rubber.

No. F

Rubber Ring Finger Protection

No. R. Pure gum ring. Will fit any stick, and prevent opponent's stick from slipping up and injuring the fingers.



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“SAFETY FIRST”

Why is it that a majority of the world's playgrounds are equipped with Spalding All-Steel Apparatus?

Why is it that a demand created ten years back grows greater in proportion with each new year's need?

Why is it that the Spalding reputation for Quality retains its position of eminence—unapproached?

Satisfaction begets confidence—confidence begets business. Quantity production lowers manufacturing costs, and the finest plant of its kind in the world reduces Spalding manufacture to a science.

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*To be a good hockey player,
a good hockey stick is half
the battle.*

I have carefully selected Spalding's Imported Hockey Sticks from among the various makes of English Hockey Sticks, and am confident that they are the best sticks procurable from England, and are used by many of the famous English players.

Further, they are a far higher grade of stick than is usually sold for the same price in the United States.

Chas. Spalding

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“Just as good” is never just
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